

Unveiling language's role in conflict discourse: A textual analysis of black November and its implications for violence prevention

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ABSTRACT

Language plays a critical role in shaping conflict dynamics, yet its contribution to violence escalation in media representations remains underexplored. This study investigates how language constructs, reinforces, and escalates conflict in the Nigerian film *Black November* to identify communicative patterns that can inform violence prevention strategies. Guided by Gurr's Relative Deprivation and Frustration-Aggression Theory, the study adopted a qualitative textual analysis of *Black November*, which was purposively selected for its portrayal of the Niger Delta conflict. Using open and axial coding, the analysis identified recurring patterns associated with conflict discourse. The findings reveal linguistic aggression as the dominant communicative pattern, manifested through various forms of intimidation, provocation, and manipulation. These patterns demonstrate that persistent experiences of marginalization, perceived injustice, and unequal power relations intensify frustration and contribute to the escalation of violence. The analysis further shows that language functions not only as a reflection of socio-political tensions but also as a mechanism that legitimizes conflict, mobilizes resistance, and shapes collective responses to oppression. By illustrating the relationship between discourse and violence, this study extends conflict communication scholarship and demonstrates the value of qualitative textual analysis for identifying early warning indicators of violence in media texts. The findings offer practical insights for policymakers, peacebuilding practitioners, communication professionals, and conflict prevention stakeholders seeking to develop discourse-based interventions that promote social cohesion, violence prevention, and sustainable peacebuilding in conflict-affected societies.

Keywords: *Conflict discourse, Dangerous speech, Media representation, Qualitative textual analysis, Violence prevention, Niger Delta.*

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Highlights of this paper

- This study demonstrates how language in *Black November* functions as an early indicator of conflict escalation by revealing communicative patterns associated with grievance, aggression, and violence.
- It uses qualitative textual analysis and Gurr's Relative Deprivation and Frustration–Aggression Theory to analyze the film.
- The findings provide practical insights for violence prevention, peacebuilding, and conflict resolution.

1. INTRODUCTION

In contemporary cultural studies, language's role in films as a means of sparking discourse on conflict prevention and addressing atrocities has often been overlooked. While existing literature has focused on the growing importance of media representations in influencing societal perceptions and behaviors, there remains a gap in understanding how language in films reflects and influences broader socio-political tensions, resistance movements, and human rights violations. This research attempts to explore how language use and human experiences in films both reflect and shape larger socio-political contexts through a detailed textual analysis of the movie *Black November*. It highlights the role of popular culture in promoting transformative action and addressing human rights abuses through violence prevention and awareness.

The film *Black November*, which was produced on January 9, 2015, mirrors a major social issue in Nigeria, particularly in the Niger Delta region. Despite producing the country's most valuable natural resource, crude oil, the region has long been underrepresented and marginalized. This aligns *Black November* with critically acclaimed films such as *Blood Diamond* and *Hotel Rwanda*. The movie portrays how corruption and exploitation can fuel conflict and ultimately lead to violence. Referencing [Ted Robert Gurr \(2015\)](#) analysis, which suggested that protests often stem from economic and political grievances, particularly among urban youth towards corrupt regimes, the film provides insights into corruption in Nigeria and its impact, particularly in the Niger Delta region.

To comprehensively address these issues, the study pursues several objectives using [Gurr \(1970\)](#) framework to analyze the language used in *Black November* to address key questions regarding how the film reflects and influences broader socio-political tensions, resistance movements, and human rights violations compared to real-life experiences in the region. Additionally, it offers insight into how these findings can serve as a tool for informed policies and interventions aimed at preventing violence in the Niger Delta region and beyond.

2. LITERATURE REVIEW

Television serves as a powerful medium for offering profound insights into the socio-political and economic landscapes of its society, whether directly or indirectly. As noted by [Hoerl \(2021\)](#), television narratives play a crucial role as rhetorical forms by providing frameworks for addressing prevalent concerns expressed in public discourse. This highlights the multifaceted nature of television programs, which extend beyond entertainment and serve as powerful vehicles for conveying messages and perspectives on various social, political, and economic topics. [Dow \(1996\)](#) further reinforced this notion by characterizing television entertainment as a cultural forum that rhetorically negotiates social issues, contributing to the shaping of societal perceptions and attitudes. Additionally, [Ang \(2013\)](#) highlighted the interactive nature of television viewing, where the audience actively engages with the content, eliciting pleasure and creating dynamic interaction between viewers and the programs they consume. This emphasizes the significant role of television in shaping audience perspectives and fostering reflection on critical societal issues.

In contemporary society, television is an essential part of culture and plays a major role in society. Haglin (2017) pointed out that television programming in American culture occupies a unique space, influencing public opinion while also reflecting dominant movements and ideals. This statement holds resonance not only in the United States but also in other parts of the world, such as Nigeria. Television is a medium for spreading ideas, forming social norms, and reflecting the collective consciousness of its audience because of its widespread presence and broad influence. Simon (2020) cited *Black November* as a prime example of this phenomenon, showcasing how the movie portrays corruption as a persistent issue in Nigerian society, particularly in the ongoing struggle in the Niger Delta region. This implies that in Nigeria, television programming mirrors the nation's cultural, political, and social dynamics, shedding light on the challenges faced by marginalized communities in resource-rich areas. The protracted conflict in this part of Nigeria has inflicted severe suffering for an extensive period of time. As highlighted by Gallo (2013), decisions made during conflicts lacking a systematic or holistic framework may worsen the situation, leading to prolonged suffering for the affected populations. This illustrates the importance of actively employing thoughtful and systematic approaches to conflict resolution and management. Such approaches were not effectively utilized in this case, nor are they being adequately applied to the current conflicts affecting the country today.

Building on this viewpoint, the study explores conflict prevention comprehensively by analyzing the language used in *Black November* to identify its potential as an indicator of propensity towards violence. Monitoring and addressing provocative rhetoric in conflict-prone regions is necessary because speech, as noted by Benesch (2013), holds the powerful capacity to provoke violence among groups. According to Leader Maynard and Benesch (2016), despite the significant impact of speech in inciting violence, this component has surprisingly received limited attention, pointing to the gap in both theoretical frameworks and practical approaches to conflict prevention. This gap highlights the significance of speech as a focal point for this research. While acknowledging the multifaceted nature of violence, historical examples such as the Holocaust and the Rwandan genocide illustrate the potent role of speech in inciting violence. Leader Maynard and Benesch (2016) claimed that individuals often resort to violence when they perceive terror as the sole solution to social problems or when they believe violence is honorable and indispensable. This representation is consistent with the depiction in *Black November*, where actors continuously suggest that violence is the only option. Bellamy (2012) drew attention to similar justifications for violence found across diverse historical periods, geographical regions, and social contexts. This recurrence points to the persistent power of certain narratives and discourses to justify violence.

This research employed qualitative textual analysis, drawing on Gurr's (1970) relative deprivation and frustration-aggression theory to examine the use of language in *Black November* that contributes to ideological change and violence. As Van Dijk (1998) posited, ideologies are communicated through speech, thereby shaping and evolving through linguistic expressions. This analytical approach of media representations of conflict and violence promises to yield a deeper understanding of what Akcam and Asal (2005) referred to as root causes of ethno-political conflicts. Furthermore, the analysis of language in *Black November* has broader implications for addressing societal challenges beyond the Niger Delta. The plight of the region extends local boundaries, resonating with global issues such as environmental degradation, socio-economic injustice, and human rights violations. The Niger Delta case study offers valuable insights into the intersection of local conflicts with broader global concerns by serving as an example of these complex challenges. In addition, Benesch (2013) argued that linguistic analysis plays a pivotal role in conflict mitigation efforts by highlighting how identification of dangerous speech can function as an early warning system for violence prevention.

2.1. Theory

This study applies Gurr's (1970) Relative Deprivation (RD) and Frustration-Aggression Theory to dissect the data extracted from the movie *Black November*, in order to understand the factors that contribute to the revolution depicted in the film. Relative deprivation, as outlined by Gurr (1970) refers to the perceived gap between individuals' expectations of their socio-economic status and their actual capabilities to attain those expectations. In the context of *Black November*, the villagers believe they deserve special attention from the government concerning environmental protection, security, and prosperity, yet the government has consistently denied them such privileges. This discrepancy causes frustration among the community members, fueling their discontent and resentment towards the authorities. Focusing on the welfare value within Gurr's framework, which encompasses individuals' well-being, economic prospects, and self-realization, reveals the profound absence of these essential elements in the lives of the characters in the film. The widespread nature of the deprivation experienced by the community is consistent with Gurr's (1970) Relative Deprivation Theory, which argues that perceived collective deprivation intensifies frustration and increases the likelihood of aggressive collective action. Furthermore, considering the intensity of this frustration is pivotal, as it enables us to discern the potential for violence inherent in the characters' language and actions, particularly through the use of strong and confrontational rhetoric.

While the frustration-aggression theory originated in the 1930s with Dr. John and his colleagues, Gurr's (1970) work builds upon this foundation by establishing a connection between relative deprivation and aggression, offering a valuable framework for understanding the events portrayed in *Black November*. Gurr (1970) highlighted that conflict emerges when there is a significant gap between the perceived well-being of the masses and that of the elites, creating tension within society. In many cases, the masses attribute this deprivation to the elites and seek to challenge their authority by mobilizing for change. This theory provides insight into how individuals become inclined to resort to violence. It also offers a lens for assessing societal conditions and evaluating the likelihood of revolutionary conflicts.

3. METHODS OF DATA COLLECTION

The movie *Black November* served as the primary data source, offering rich textual material for analysis. The film was purposively selected because it is one of the few feature films that explicitly portrays the Niger Delta conflict while foregrounding the communicative dimensions of grievance, resistance, state repression, and violence. Unlike many films that emphasize action or historical events, *Black November* places considerable emphasis on dialogue, rhetoric, and interpersonal communication, making it particularly well-suited for examining how language constructs conflict and how discourse may serve as an early indicator of violence. This study identified distinct textual units within the movie, such as dialogue exchanges between characters, monologues, songs, visual texts, and any integrated textual elements, for examination. Through the application of qualitative textual analysis, this study examined the underlying meanings embedded within the movie's dialogue and narrative. As McKee (2003) suggested, qualitative textual analysis seeks to understand how individuals interpret and make sense of the world within specific contexts. The method focuses on the messages conveyed through words and symbols, making it particularly suited for discerning how characters in the movie perceive their surroundings. Additionally, Smith (2017) claimed that qualitative textual analysis enables researchers to explore how individuals and groups interpret texts and relate these experiences to broader social structures. In the context of this study, I examined the interactions between characters and analyzed the specific language they use to identify any connections to the potential for violence.

Adopting an open-coding approach, I systematically analyzed the textual data to identify and label recurring themes, concepts, and patterns, as suggested by [Corbin and Strauss \(2015\)](#). During this coding process, I meticulously scrutinized the language used by characters, discerned key phrases or keywords, and noted significant linguistic features or rhetorical devices employed. Following data collection, I carefully transcribed all identified textual units to reflect the complexities of language, tone, and context within the movie. The data were then analyzed using axial coding, a process that is essential for identifying and establishing the primary themes or phenomena that emerge from the data. These themes represent what [Creswell and Poth \(2016\)](#) described as the study's "core phenomenon." Thus, using axial coding, additional themes were developed to further support and refine the core phenomenon. As emphasized by [Altheide and Schneider \(2013\)](#), these themes and the meaning created from them are fundamental components of qualitative research. They provide insight into the underlying dynamics and complexities of the topic being studied.

The analysis focused on generating specific themes and meanings from the coded textual data. This process involved exploring the connections between identified themes and the ramifications of each theme in relation to the movie's narrative, socio-political backdrop, and cultural significance. The goal of this interpretive approach was to uncover deeper insights into the portrayal of the Niger Delta struggle and themes related to violence, language, and conflict within *Black November*. The interpretation of these findings clarifies the complex dynamics at work by exploring the historical, social, and political context of the Niger Delta region. It also demonstrates how language plays a crucial role in shaping the construction of identity, the portrayal of conflict, and the negotiation of power dynamics within the movie. These findings carry implications beyond the confines of the movie, informing policies and interventions aimed at understanding media representations, conflict prevention, and the intersection of language and violence in the broader context of the Niger Delta struggle and similar socio-political landscapes. Policymakers and stakeholders can develop comprehensive strategies to address underlying issues and promote social cohesion and peacebuilding efforts in affected regions by realizing the power of language in influencing perceptions and behaviors.

4. FINDINGS AND ANALYSIS

I examined the language depicted in *Black November* through qualitative textual analysis and [Gurr's \(1970\)](#) theory of relative deprivation and frustration-aggression. This approach allowed me to trace how characters' frustrations stemming from perceived injustices in resource allocation and limited opportunities escalated to aggression through their interactions. As [Tilly \(2003\)](#) explained, collective violence encompasses various forms of social interaction, which demonstrates the complexity of human behavior within conflicts. This examination revealed that the conflicts depicted in *Black November* are consistent with the three elements of conflict (the ABC triangle) proposed by [Galtung \(1996\)](#). These elements include contradiction, which represents the tangible object of the conflict, the actions of various actors involved, and their underlying attitudes and emotions. As [Wiener \(1954\)](#) suggested, society can be understood through its communication channels and messages. In this context, I identified linguistic aggression as a core phenomenon permeating the film, with characters consistently using language to threaten, victimize, and display aggression.

One notable example showcasing linguistic aggression unfolds within the prison confines, where both male and female detainees face charges of purportedly plotting treason through protest organizations. While the women appeal for divine intervention through chants in the local dialect, the men counter with robust, confrontational singing, proclaiming, "Solidarity forever, we shall always fight for our rights." Despite the facade of unity and demand for rights, the assertive and confrontational tone hints at potential intimidation and conflict. Phrases like

“fight” and “forever” suggest a willingness to engage in enduring strife. Furthermore, during protest rallies, the women chant “We no go gree!” (We refuse to accept), signaling unwavering resistance regardless of circumstances. Despite their claim of peaceful demonstrations, the language used carries subtle undertones of aggression. This recurring chant echoes through various protest scenes, including the women’s demonstration at the Western Oil Company site. It becomes apparent that heightened rebellion can provoke governmental discrimination against these groups, resonating with [Akcam and Asal's \(2005\)](#) assertion that rebellion serves as a means to convey the political message of ethnic groups. This may contribute to the authorities’ violent reaction to perceived acts of rebellion.

I further categorized the core theme through axial coding, leading to the identification of sub-themes that highlight the central theme. Among these sub-themes, threats and intimidation emerged prominently from both the government, Western oil companies, and the masses. For instance, the Western oil company boss, Tom Hudson, issued a menacing statement, declaring, “We’ve tried the high road; now we are going low. Get me a meeting with the head of state.” This remark triggered the uprising, as evident by the immediate military presence in the community thereafter. Moreover, during the invasion, there were numerous acts of impunity, particularly incidents of rape. This outrageous disregard for human rights appeared to be the tipping point that spurred the young men in the community to take action. As [Tarrow \(2022\)](#) aptly observed, ordinary people wield power when they challenge those in authority, foster solidarity, and draw upon cultural meanings relevant to their circumstances. In this vein, the group seized control of the situation, resorting to armed conflict and the abduction of Western oil personnel.

The pervasive use of threatening language and intimidation by government officials is evident in several scenes throughout the film. One such instance occurs during the peaceful protest at the Western oil company, where military personnel, acting on behalf of the federal government of Nigeria, issue a severe ultimatum to the protesters, stating, “You have 15 seconds to evacuate...” before forcefully dispersing them with physical violence. This scene signifies the authorities’ willingness to resort to violence to stop protests. As [Tilly \(2003\)](#) noted, specialists in inflicting physical harm, such as police, soldiers, and guards, often play significant roles in collective violence. Officials collaborate with Western oil executives to deceive the militant group, using Ebriere as bait to lure them into a trap under the guise of brokering a peaceful resolution. This unfolds as a clear example of their strategy. However, the authorities quickly turned this purported peace negotiation into a violent confrontation. The armed officers surrounded the militants, brandishing firearms and demanding their surrender for inspection. When the militants hesitated, the commander issued a chilling ultimatum, threatening, “If you do not put down your weapons, my men will shoot.” The government’s use of aggressive tactics demonstrates a lack of genuine interest in resolving the conflict through peaceful means. Instead, their primary objective appears to involve capturing or eliminating the group’s leaders, as they believe this will effectively suppress the rebellion. As noted by [Akcam and Asal \(2005\)](#), such repression serves to diminish the resources available to the rebellion, weakening its capacity to challenge the status quo.

The prevailing sentiment among the masses was one of frustration and exhaustion, as they perceived themselves as having limited leverage in the face of more powerful adversaries. [Tarrow \(2022\)](#) highlighted the concept of contentious collective action as a primary recourse for ordinary people against formidable opponents or dominant states. This perspective resonated with many characters in the film, as evidenced by their repeated assertion that “violence is the only language they understand” when discussing how to compel the government to address their grievances. The militant group, which identified itself as the United People’s Front for the Emancipation of the Niger Delta of Nigeria, echoed this sentiment by declaring that “this is the only language the West understands,” particularly in reference to their actions in the scene shot in the United States. Moreover,

figures like Dede expressed a willingness to escalate conflict, proclaiming, "What the government and the company want is war, and we will give it to them." Similarly, villagers warned of impending conflict, stating, "There will be war." These statements reflect a sense of intimidation felt by the masses towards the government. In an attempt to assert their agency, they adopted a strategy similar to their adversaries, resorting to threats and declarations of intent to make life difficult for those in power. This highlights the complex relationships between power and resistance, where marginalized communities seek to challenge entrenched systems of oppression through forceful means.

Another significant sub-theme that emerged was verbal provocation, primarily used by the masses, which often elicited violent responses from government officials. [Ray and Cohen \(1997\)](#) described provocation as encompassing both verbal (speech) and non-verbal (action) forms, which can be either unintentional or hostile in nature. A notable instance occurred when the masses decided to organize a mass rally in Abuja, the capital city of Nigeria, and were intercepted by a police commander, Tamuna, and his men. Tamuna, who hailed from the community and was Dede's cousin, halted the group and instructed his men to search their buses. Dede, confronting his cousin, Tamuna, provocatively labeled him "a disgrace" and goaded him by demanding, "I want you to arrest me. I want your government to achieve their aim. I want you to arrest me now!" This confrontation escalated tensions, leading Tamuna to command everyone to raise their "hands in the air." Amidst the chaos, their aunt, Hossana, intervened, expressing her frustration with Tamuna's actions and hurling insults at him: "Tamuna, what is this? You are crazy. You are crazy," while forcefully taking and disarming Tamuna's gun. [Martin and Anderson \(1995\)](#) characterized verbally abusive interactions as a catalyst for physical aggression. This verbal provocation ultimately resulted in one of the police officers fatally shooting Hossana, which in turn sparked protests. This cycle of conflict, where the group stands up for themselves, but the government's reactions worsen the situation, creates what [Ted Robert Gurr \(2000\)](#) called a feedback loop. Studying these feedback loops helps us understand the origin of the conflict and why it persists.

The sub-theme of power imbalance was strikingly evident, with the government and Western Oil Company consistently asserting their dominance while the masses suffered the consequences of their actions. [Kurdek \(1994\)](#) observed that power struggles typically have a detrimental impact on people's satisfaction within relationships. The Western Oil Company frequently used bribery and corruption to maintain favor with the government and local chiefs. The company's boss bluntly acknowledged this reality, stating, "Everyone is filling their own pockets..." in reference to Nigeria. He expressed astonishment at Ebire's refusal to accept bribes, remarking, "What Nigerian doesn't accept bribes?" This emphasizes the pervasive nature of corruption within the country. Rather than addressing the underlying grievances of the ethnic group, as [Gallo \(2013\)](#) argued, the government opted to exert dominance through military and police actions. Officers used commanding language to assert control over the villagers. This is evident in their statement to the villagers arrested for planning a protest in Abuja. They urged them to "be grateful to only one group of people...Western Oil Company," implying the company's authority to determine their fate. In another protest scene at the Western Oil Company, the military officers used force to enforce their dominance, ordering the women protesters to evacuate and resorting to physical violence when they refused. Dominance, as proposed by [Van Dijk \(1993\)](#) encompasses conditions of legitimacy or acceptability, potentially resulting in negative effects such as social inequality. This power dynamic demonstrates the systemic inequities and injustices faced by marginalized communities in their struggle for rights and recognition.

In the scene where both men and women were arrested and confined in prison, the women's chant in their local language, invoking divine intervention, illustrates their sense of powerlessness in the face of the formidable government. They recognize that the immense authority they face can only be challenged by a higher power.

Amidst the agitation, a disillusioned man bitterly remarks, "It is always our fault," sarcastically alluding to the government's habit of blaming the masses for every issue while disregarding their grievances. The pervasive sentiment of being pitted against the world is evident in the statement, "The world is in business with killers." Dede encapsulates this sentiment by declaring, "I have become who the government has made me," suggesting that the government's actions have pushed them to the brink and compelled them to resort to violence. Tilly (2003) suggested that feelings of helplessness often lead individuals to consider ideas rooted in social categorizations and perceptions of justice or injustice, motivating them to either participate or abstain from collective violence. Ebiere further proves their powerlessness in the courtroom scene when she falsely pleads guilty to a crime she did not commit, resignedly stating, "I see where this is going; I would rather not waste my time." When her lawyer presses her for an explanation, she bluntly responds, "They want us dead. They will hang us," revealing the oppressive and unjust system they are up against. As Tilly (2003) highlighted, this often mobilizes individuals and groups by providing them with a sense of purpose and legitimacy in their actions.

The use of language to articulate grievances was prominently observed during agitations, where the masses voiced concerns about rampant issues such as "women being raped, farmlands and livestock devastated, villages destroyed." This emotional declaration provides an ideological context that articulates the profound grievances of the Niger Delta community regarding environmental degradation and the government's failure to intervene. Aspinall (2007) considered grievance to be a fundamental component of the ideological frameworks that shape the social landscape, encompassing concepts such as "justice" and "fairness." Following the tragic loss of her family in a pipeline explosion, Ebiere and other villagers who suffered similar losses convened at the village square for compensation discussions. Despite being challenged for not being a man, Ebiere boldly addressed the gathering, solemnly stating, "You come here, enriching yourselves from the spoils of our land, wiping out families and generations in the process." Her courageous words shed light on the perceived injustice and frustration resulting from the neglect of their plight and the government's blatant disregard for their lives. As Gurr (1970) indicated, this frustration arises from the failure to achieve the expected benefits of economic modernization. Ebiere once again addressed the crowd during Dede's burial, highlighting the unfair treatment they endured at the hands of the government. She lamented, "They have killed our brothers, our sisters, our fathers, our mothers, even our children. But what they cannot kill is our spirit," resonating with the collective sentiment of resilience amidst adversity. The subsequent conflicts that unfolded following this speech reinforced Gurr's (1970) perspective on how ethno-political actions stem from the government's treatment of the group and the group's historical responses to such treatment. This highlights the cyclical nature of conflict, in which past grievances and responses shape current actions, perpetuating a cycle of violence and resistance. Furthermore, in an emotional scene following the ransom collection for the kidnapping of Western oil staff, members of the militant group sang wistfully for their homeland, expressing profound loss and longing for their former lives. Their depressing lyrics echoed, "Oh my home, when shall I see my home? When shall I see my beautiful home? I will never forget my home," revealing the deep-rooted attachment to their land and the yearning for a return to normalcy.

The theme of government manipulation and deception loomed large in the minds of the masses, who remained vigilant to the authorities' schemes. Deception, as defined by Lewicki and Robinson (1998) involves an attempt by a negotiator to manipulate the opponent's logical and inferential processes, leading them to an incorrect conclusion. In a pivotal scene, Dede and Ebiere attempted to convince Tamuna, Dede's cousin, of the government's nefarious plans as they prepared to protest in Abuja. Dede pointedly remarked, "They send our own to stop us," alluding to the government's tactic of using familiar faces like Tamuna to end dissent. Despite their warnings, Tamuna initially remained unmoved. However, he later came to realize the government's deceit and cautioned against engaging in

peace talks, citing his firsthand experience. His wise advice to decline the offer went unheeded, ultimately leading to tragic consequences with the loss of Dede and others. The government's actions align with [Lewicki, Litterer, Minton, and Saunders \(1994\)](#) assertion that negotiators may strategically choose to selectively disclose or misrepresent their true positions to gain an advantage by manipulating the information available to the other party.

The theme of manipulation and deception extended beyond government tactics to include the actions of various actors, such as the militant group and the oil company. In a cunning move, members of the group deceived a journalist in the U.S. under the guise of an exclusive interview, only to exploit her and her crew for the kidnapping of the oil company boss. This exploitation demonstrates the significant impact of their conflict frame on their decision to resort to deception, as highlighted by [Schweitzer, DeChurch, and Gibson \(2005\)](#). Similarly, the oil company resorted to bribery and corruption to manipulate villagers and elders, as exemplified by Tom Hudson's admission that "everyone has their own agenda." The distribution of bribes among the village chiefs further reflects the nefarious nature of these tactics, with one chief lamenting the missed opportunity to return the money to the people. Ebieri expressed her profound disappointment with the elders' complicity as she remarked, "Our elders have failed us once again." This indicates the widespread role that bribery and corruption play in repressing criticism. The observation is consistent with the claim made by [Collier and Hoeffler \(2004\)](#) that internal disputes and the ensuing problems experienced by communities are primarily caused by greed. Scholarships and recompense were also used as additional means to render the villagers powerless, further increasing their reliance on outside forces. These strategies demonstrated the extent to which the government and the oil company would go to ensure compliance and maintain control over the community.

5. DISCUSSION OF LIMITATION AND FUTURE RESEARCH

Although this research offers valuable insights into the role of language in conflict discourse and its implications for violence prevention, it poses some limitations. The study has several limitations that should be considered.

1. **Subjectivity:** Interpretation is a key component of textual analysis, and it can be subjective. Different researchers may interpret the language used in the movie differently, leading to potentially different conclusions about its implications for violence prevention.
2. **Generalizability:** The findings of the textual analysis may not be applicable to other conflict-affected areas. Although the movie represents the socio-cultural realities of the Niger Delta people, including their cultural values and norms, it is still a fictional portrayal, and its characters and dialogue may not accurately reflect the language used in actual conflict situations.
3. **Empirical data:** The Nigerian government and international corporations have long exploited the Niger Delta region, causing social injustice, economic marginalization, and environmental damage. While textual analysis can offer valuable insight, empirical data gathered from real-life scenarios may better represent the complexity of the Niger Delta region and its impact on violence prevention.

While acknowledging these limitations, the following are some potential future areas of research related to the topic of language, conflict discourse, and violence prevention:

1. **Longitudinal studies:** Conducting longitudinal studies to track changes in language use and its impact on conflict dynamics and violence prevention efforts over time. This would provide valuable insights into the effectiveness of interventions and the evolving nature of conflict.
2. **Comparative analysis:** Comparing language use and conflict dynamics across different regions within the Niger Delta or between the Niger Delta region and other conflict-affected areas in Nigeria or globally.

This could help identify similarities and differences in language patterns and their implications for violence prevention.

3. Media analysis: Extending the analysis to other forms of media, such as social media, news articles, and political speeches, to examine how language is used to shape public discourse on conflict and violence. This could shed light on the role of media in perpetuating or challenging existing narratives.

6. CONCLUSION

In conclusion, the analysis of language in *Black November* has provided valuable insights into the complex interplay of socio-political tensions, resistance movements, and human rights violations. This study has demonstrated how language functions as a tool for mobilization and resistance as well as a reflection of societal grievances. These findings are demonstrated through a qualitative analysis of discourse, rhetoric, and narrative structure. The recurring themes of frustration, power imbalance, manipulation, and resistance demonstrate the complex dynamics at play. It also highlights the systemic injustices faced by marginalized communities and the enduring resilience of those seeking justice.

Moving forward, this research shows the importance of incorporating cultural and linguistic perspectives into conflict resolution initiatives in the Niger Delta region and beyond. Policymakers and stakeholders can develop more effective strategies for violence prevention, peacebuilding, and social cohesion by understanding the role of language in shaping perceptions, attitudes, and behaviors. Further research examining the intersection of language, media representations, and conflict dynamics is also necessary. To this end, future research should employ longitudinal studies, comparative analysis, and media analysis to deepen our understanding of the complex socio-political landscapes and inform evidence-based interventions for sustainable peace and development.

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